

NO. 18 October 1972



The Talking Machine Review

INTERNATIONAL

The "New SCOUT"

THIS unique Model has always given the greatest satisfaction to its owner. It includes, this season, all the latest improvements brought to the manufacture of Talking Machines. Its Oak Cabinet gives it a very charming effect.

SPECIFICATION :

Oak Cabinet with hinged lid.
Powerful and Smooth-running Motor.
Pathé Patent Instantaneous Starting Lever.
New Pathé Multitone Sound Box with unwearable Sapphire.
Artistically Enamelled Spun Horn (length 18½ ins., Bell 20½ ins.).
Accurate Speed Indicator.
Height 6½ ins., Width 12 ins., Depth 12 ins.,
Weight 18 lbs.

CODE WORD :

"SCOUT"

"SCOUTING" (with Spun Brass Horn, length 17½ ins., Bell 19½ ins.) £3 13s. 0d.

"SCOUTED" (with Wooden Horn, length 22½ ins., Bell 21½ ins.) £3 15s. 0d.

A MARVELLOUS little Model for the price. The inside Horn is made according to the acoustic laws, which secures for it a reproduction of an irreproachable quality.

SPECIFICATION

Highly Polished Cabinet with hinged lid.
Powerful and Reliable Motor, with Pathé Patent Instantaneous Starting Lever.
New Pathé Multitone Sound Box with unwearable Sapphire.
Accurate Speed Indicator.
Height 10½ ins., Width 17½ ins., Depth 17½ ins.,
Weight 22 lbs.

CODE WORD

"ONWARD"



Price : £3 3 0

The "ONWARD"



Price : £3 15 0

The "IDEAL"

A DELIGHTFUL Hornless Model, which will appeal to all owing to its compactness and portability. This Instrument is the essence of neatness and strength, and the utmost care has been exercised in fitting up.

SPECIFICATION

Polished Oak Cabinet, English make.
Strong and Reliable Motor, playing 10-in. and 11-in. Pathé Records.
New Pathé Multitone Sound Box with unwearable Sapphire.
Height 8½ ins., Width 14¾ ins., Depth 14¾ ins.,
Weight 18 lbs.

CODE WORD
"IDEAL".

Price: £2 15 0

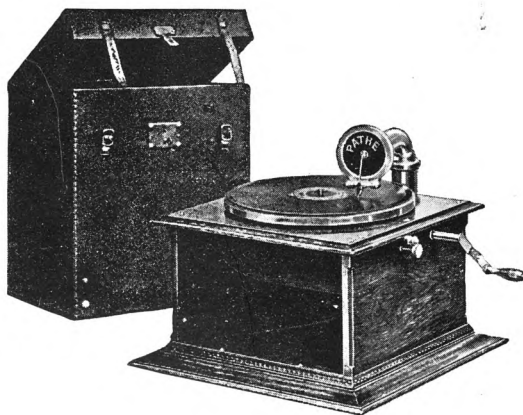
IN spite of the extremely low price, every part of this Model is perfect. It represents in its restricted size the last word in the scientific reproduction of sounds.

SPECIFICATION

Handsome Polished Cabinet.
Latest Pattern Motor, playing 10-in., 11-in. Pathé Records.
Pathé Patent Ebonite Sound Box with unwearable Sapphire.
Height 7 ins., Width 14½ ins., Depth 14½ ins.,
Weight 14 lbs.

CODE WORD:
"CERT."

Price: £2 5 0



"IDECOM," Complete with Carrying Case, £3 10 0

The "CERT"



The "ELF"

THIS Model introduces an entirely new method of Musical and Vocal reproduction. Notwithstanding the extremely low price, every mechanical part is perfect, and constitutes the last word in Talking Machines.

SPECIFICATION :

Handsome Cabinet, in Solid Oak.

Latest pattern Motor, playing 10-in. and 11-in. Pathé Records.

Pathé Patent Ebonite Sound Box, with unwearable Sapphire.

Height 11½ ins., Width 14 ins., Depth 14 ins., Weight 17 lbs.

CODE WORD:
"ELF."

Price : £1 17 6



The "LEADER"

THE cheapest Model of Horn Pathéphones and also of all types of Disc Machines, owing to the quality and high finish of its manufacture. Its "Trade Mark" is the guarantee of Perfection.

SPECIFICATION

Solid Oak Cabinet with Hinged Lid, English make. Latest Pattern Motor, playing 10-in., 11-in. Pathé Records.

Artistically Enamelled Spun Horn (length 15½ ins., Bell 17¾ ins.)

Pathé Patent Ebonite Sound Box with unwearable Sapphire

Height 6 ins., Width 13½ ins., Depth 13½ ins., Weight 14 lbs.

CODE WORK:
"LEADER"

Price : £2 2 0



THIS Model is made in Oak, very neat and compact. Its medium size makes it very portable, and we recommend same for use either in the house or outdoors.

SPECIFICATION:

Solid Oak Cabinet, English make, with hinged lid and door.

Silent running and powerful Motor, with Pathé Patent Instantaneous Starting Lever.

New Pathé Multitone Sound Box with unwearable Sapphire.

Accurate Speed Indicator.

12-in. Turntable.

Height 10 ins., Width 14 ins., Depth 14 ins., Weight 29 lbs.

The "SUCCESS"



CODE WORD:
"SUCCESS"

Price: £5 5 0

The "New CORONET"

THIS handsome Model is highly finished. Made either in Oak or Mahogany to suit most kinds of furniture. It sounds delightful in the open air.

SPECIFICATION:

Polished Solid Mahogany or Oak Cabinet, English make, with Hinged Lid.

Latest Pattern Motor, playing about 12 minutes.

Pathé Starting Lever.

Highly Decorated Nickel Tone Arm.

Spun Brass Horn (Length 22½ ins., Bell 22½ ins.); or with Wooden Horn (Length 22½ ins., Bell 21½ in.).

New Pathé Multitone Sound Box with unwearable Sapphire.

Accurate Speed Indicator.

12 in. Turntable.

Height 7½ ins., Width 15 ins., Depth 15 ins., Weight 22 lbs.

CODE WORD:

"CORONET" in Oak, with Brass Horn.

"COROWOOD" " Wooden Horn.

"CORNET" in Mahogany with Brass Horn.

"CORWOOD" " Wooden Horn.



Price: £6 10 0

The "New ORPHEUS"

SPECIAL attention is called to this exquisite Hornless Model, which gives a remarkable reproduction, its mellowness and purity of tone being unsurpassed. It can be had either in Mahogany or Oak.

SPECIFICATION

Polished Solid Cabinet, Mahogany or Oak, English make, with Hinged Lid and Doors.

Strong and Reliable Motor, with Pathé Patent Instantaneous Starting Lever.

New Pathé Multitone Sound Box with unwearable Sapphire.

Accurate Speed Indicator.

12 in. Turntable.

Height 14½ ins., Width 21 ins., Depth 19 ins.
Weight 34 lbs.



CODE WORD :

"ORPHEUS"
in Mahogany.

"ORPHOAK" in Oak.

Price : £7 15 0

The "New OXFORD"

A BEAUTIFUL Model, nicely fitted with the "Flaxite Horn." Very powerful, for use in the open air and for large rooms.

SPECIFICATION :

Solid Polished Mahogany Cabinet, English make, with ornamental panels and hinged lid.

Powerful and reliable Motor, with Pathé Instantaneous Starting Lever.

Spun Brass Horn (length 23 ins., Bell 22 ins.)

Flaxite Horn (length 25 ins., Bell 21 ins.)

New Pathé Multitone Sound Box with unwearable Sapphire.

Accurate Speed Indicator.

12-in. Turntable.

Height 8½ ins., Width 15½ ins., Depth 15½ ins.,
Weight 28 lbs.

CODE WORD :

"OXFORD" with Brass Horn

"OXFLA" with Flaxite Horn.

Price : £8 5 0



CATALOGUE OF

35

"THE PATHÉPHONE"

1912-1913

PATHÉ FRÈRES PATHEPHONE

LONDON, W.C.

LIMITED

THE PATHEPHONE

THE PATHÉPHONES illustrated in this Catalogue will be found to meet the requirements of all lovers of music.

A Pathéphone Cabinet can be specially made to match any design of furniture.

The Pathé Disc, playing through the medium of a smooth, ball-pointed, unwearable sapphire in lieu of the sharp-pointed needle, represents the last word in the faithful reproduction of sound. It is unwearable and, with ordinary care, unbreakable. The tone is rich, full, and mellow.

Any existing Disc Machine can be easily fitted with the Pathé Sound Box, to enable

its owner to enjoy the pleasures of the largest and most artistic repertoire in the talking machine world.

Pathé Discs must only be played with a Sapphire Sound Box. On no account should needles be used.

Complete Disc Catalogues posted free on application.

Pathé Discs **begin from the centre** (place the sapphire against the small raised rim **in the centre of the disc**). To get the best results the sapphire point should reach exactly to the centre of the Turntable.

Full printed instructions given with all Pathéphones.

PROGRESS

THIS marvellous age of development, this march always ascending towards Perfection, called Progress, is a continual struggle with the law of inertia, which thrusts aside any change or improvement. The moral foundation of Progress is the sincerity in acknowledging the facts acquired or recorded by Science.

When the Talking Machine phonographic industry was absolutely revolutionised by the substitution of the SAPPHIRE for the needle, instead of rejoicing at such an immense improvement, which opened so many new fields of study and research to inventors, some manufacturers, too zealous, did not fear—which right they had, alas!—to perpetuate in the public a real legend with regard to the stability of their process, which had been so suddenly shaken from top to bottom. Electricity took place of Gas. Are there not still some persons who will assert that Gas is superior to Electricity? But, one must say that Progress is stronger than its enemies, and

The first is a sapphire of round shape, the other a sharp-pointed needle. Imagine these two ends rubbing on a hard surface, which one will wear out? The answer is evident. Besides, the manufacturer himself recommends you to change the needle after playing each record. Why? Because the needle gets blunt when playing on a disc.

As it is now proved that the needle gets blunt, and that it must be changed after playing each record, why not change it in the course of the playing of the disc. The wearing out of the needle being continuous and consequently useless, the needle gives a maximum reproduction at the beginning and a minimum one at the end of the last groove. Between these two limits the needle passes through all stages which may be found out mathematically. If you suppose a disc of 312 grooves, the reproduction must naturally decrease with the wearing out of the needle. From this it follows, that a disc, even very

those who employ their intelligence to fight it, help Progress by even doing so. They suggest the idea of comparison and of criticism, from which must come out the pure verity.

If, to-day, we have still to oversway some ostracism on the part of a certain public, the reason lies in the fact that this latter, attacked on both sides, hesitates to bestow its preference. It happens that an instrument is forsaken which might give them many happy moments and true artistic sensations.

The short explanations which follow, though technical, are given with all possible clearness, and will impartially edify the reader.

The principal condition of a good phonographic reproduction is to use the **PATHE UNWEARABLE AND MATCHLESS SAPPHIRE.**

These are the two means of reproduction:



SAPPHIRE

NEEDLE

good, when played with a needle, undergoes all varieties of clearness decreasing with the length of the disc.

On the contrary the **PATHE SAPPHIRE** is unwearable. Its end is not sharp-pointed but completely round. It does not get blunt, and therefore does not wear out the disc. In a word, the reproduction given by the **PATHE SAPPHIRE** is as good at the end as at the beginning, and consequently there is no nasal noise which is inherent to all other processes. The **PATHE SAPPHIRE SOUND BOX** keeps the purity of modulation of the voice, the character of the instrument, the full tone of the orchestra with its light and shade, even the most subtle.

To conclude, we repeat, we plead Progress in order not to be judged on paper, and beg from the public who are not acquainted with the Pathéphone, the favor to call and hear same.

With this issue we bring to you part one of the Pathe 1912-13 machine catalogue showing what was extant at that time. By this date, almost all of the models were of the enclosed-horn type there being only one external-horn in the catalogue. We are grateful to Mr. Geoff Loynes who loaned us the catalogue for copying.

Pathe had commenced with brown wax cylinders, progressing to moulded black wax and thence to discs. The Company favoured the vertical-cut (or, "Hill and Dale") system of recording as perfected by Edison, retaining it for their discs, and although in the early 1920's they also introduced lateral-cut discs, they maintained some vertical-cut discs right up to 1932. Thus it is possible to find electrically-recorded Pathe discs. Certain musical selections were available in both forms. (vertical-cut)

For the newcomers, may we explain that in the vertical-cut recording, the soundwaves of the recording are cut into the depth of the surface of the record, the depth of the 'trough' varying according to the volume being recorded - making little "hills" and "dales". The majority of 78 r.p.m. discs were lateral-cut, meaning that the sound waves wiggled from side to side in the bottom of the recorded groove. This is perhaps an over-simplification, but explains the basic principle.

The best essay upon the Pathe Company yet written is included in the book which we take the liberty of advertising immediately below.

Ernie Bayly.

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"VERTICAL-CUT CYLINDERS & DISCS"

A catalogue of all "Hill - and - dale" discs of serious worth made and issued between 1897 and 1932 circa, compiled by Victor Girard and Harold M. Barnes.

196 pages with copious notes and facsimiles of labels, etc. As mentioned above, there is an excellent essay upon the Pathe Company's activities, which can be found only in this book. As well as listing Pathe recordings one finds listed the vertical-cut recordings of serious worth by Bettini, Columbia, Edison, Phrynis, etc.

An important item for the library of any ardent collector. Cloth bound corrected reprint of the 1964 edition. Price £6.10 (\$ 18.) including postage.

AVAILABLE FROM Ernie Bayly 19. Glendale Road, Bournemouth BH6 4JA, England.

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A D V E R T I Z I N G

Dear Mr. Bayly,

I am enclosing a verbatim copy of an address which I heard recorded on a two-minute Edison black wax cylinder. The only title listed on the edge of the record is "Advertizing" - apart from the Edison trade-mark.

The address is delivered by a man with a most eloquent voice. I thought that readers of The Talking Machine Review would find it interesting, so I'll set it out below for you. The record was apparently used by dealers in their showrooms to boost sales.

With best regards,

Harry H. White.

Prairie Village, Kansas.

"I am the Edison Phonograph, created by the great wizard of the New World to delight those who would have melody or be amused."

I can sing you tender songs of love, I can give you merry tales of joyous laughter, I can transport you to the realms of music, I can call you to join in the rhythmic dance. I can lull the babe to sweet repose or awaken in the aged heart soft memories of youthful days.

No matter what may be your mood I am always ready to entertain you. When your day's work is done I can bring the theatre or opera into your home. I can give you grand opera, comic opera or vaudeville. I can give you sacred or popular music, band, orchestra or instrumental music. I can render solos, duets, trios, quartettes. I can aid in entertaining your guests.

When your wife is wearied after the cares of the day and the children are boisterous, I can rest the one and quiet the other. I never get tired and you will never tire of me, for I always have something new to offer.

I give pleasure to all, young and old. I will go wherever you want me; in the parlour, in the sick room, on the porch, in the camp or to your summer home. If you song or talk to me I will retain your words or songs and repeat them to you at your pleasure. I can enable you to always hear the voices of your loved ones even though they are far away. I talk in every language. I can help you to learn other languages.

I am made with the highest degree of mechanical skill. My voice is the clearest, purest and most natural of any talking machine. The name of my famous master is on my body and tells you that I'm a genuine Edison phonograph. The more you become acquainted with me the better you will like me.

Ask the dealer

IRREGULAR PLAYING ON EDISON CYLINDER PHONOGRAPHS

by Frank Adams

Some readers may have experienced, or may yet have to experience, an annoying "wavering" or irregularity, in the playing of their Edison cylinders, such wavering being particularly perceptible in song records containing long sustained notes. I shall give the following results of my experiences in the hope that readers will not suffer the annoyance that I have with this problem.

I first noticed this distressing phenomenon in the playing of an Edison 2-minute song cylinder, "Dreamland Faces". Being new to the game of collecting, I first suspected that the belt was slipping, but after making a new and tighter belt, and even applying belt dressing the wavering continued. After much trial and error, including partial motor disassembly to try to isolate the cause of the wavering, I finally discovered the trouble to be in my horn suspension. In this particular case I was using a 24-inch "Morning Glory" horn on a floor crane, playing on an early Standard. The horn was so positioned that at the end portions of the cylinder record, the horn was slightly lifting the carriage and reproducer off the record. I have since experienced the same trouble with a cygnet horn, but being wise to this "trick" by this time, I quickly cured the trouble. It should be remembered that an inherent difficulty in "floating" horns on Edison players, and on similar machines, is that the weight, or pressure, of the horn will vary on the reproducer and carriage as the reproducer travels from one end of the record to the other. The best way to correct this problem is to have a spring in the horn suspension. I use a tension spring made of .035 wire, taking about twelve turns on a $\frac{3}{8}$ -inch mandrel; but any approximate spring will no doubt serve as well. There is no formula for horn positioning; one must proceed by trial and error, bearing the foregoing remarks in mind.

My next experience with the "wavering" phenomenon was on an Edison Home combination machine, Model E. With this machine I acquired two reproducers: an "O" and a "Diamond B". The "O" reproducer played both two and four-minute records quite well indeed; but the "Diamond B", which I use with Blue Amberols, produced "wavering" on song records (I emphasize

I have never particularly noticed this phenomenon on purely musical records, especially those of fast tempo.)

In as much as the "O" reproducer did not manifest this difficulty, I quickly isolated the problem in the Diamond "B" reproducer, and I found it to be caused in this instance by a too-tight needle bar; that is to say, the needle bar did not rotate freely on its pin, and consequently the stylus could not follow the undulations of the record as it should. I corrected this problem with a highly polished and lubricated pin of slightly smaller diameter. I feared the smaller pin might produce "echo", but it did not.

I have been told that this wavering may also be caused by improper gear alignment, dirty grease in the gears, faulty governors operation, and so on. (Edison governors in particular should have considerable amount of end play.) The governor should be checked for proper lubrication, freedom of operation, etc. However, my experience with this problem has been limited to improper horn positioning and a sticky needle-bar pin, and I hope what I have had to relate will be helpful to other cylinder-phonograph enthusiasts.

LETTER TO THE EDITOR

Dear Ernie Bayly, With regard to your interest in Folk Song and your recent review of the long-playing record re-issue of songs by Joseph Taylor, I feel sure that you would be interested to know that there was possibly a short series of genuine folk song, in English, on Jumbo records! It is both annoying and tantalising, as you will see, that the following is one of those Jumbos issued without a catalogue number. It is of two songs sung by Charles R. Benham = 'My Booy Jim' (A23417-LX0 1184) / 'Owd Bill' (A234418-LX0 1185) both Essex Ballads. We cannot find a mention of this disc in any Jumbo catalogue which we have seen, and a catalogue number is not printed on the labels of those records owned by the readers who have submitted the details. The matrix numbers reveal that the waxes were cut by Odeon engineers. I have two blocks of 'blanks' from this period, in my listing and this disc possibly belongs to one of them. The question arises—Was this one of a series of Essex Folk Song, or one of songs from different counties? Does anyone know anything about Charles Benham? Jumbo also had a series of Folk Song from South Africa in the Taal language.

If anyone has information, kindly contact me at 46, Aboyns Road, London, NW 10 OHA

Sincerely, Frank Andrews.

MISS HETTY KING

by Ernie Bayly

The death of this grand old Music Hall star occurred on Thursday 28th. September, 1972, aged 89. Miss King commenced her career as a very tiny girl and continued virtually till her passing. She was a male impersonator of the highest category, perhaps being surpassed only by Vesta Tilley.

Of late, Miss King is mostly remembered by her impersonation of a sailor in the song "Ship Ahoy", or the drunken toff in evening dress in the song "Piccadilly", but she had many others. Our illustration on page 59 shows her in younger days as an army officer. Some years ago, when I first met her, (I was in the company of my good friend Russell Barnes), it was backstage at The Winter Garden Theatre, Bournemouth, I took along with me her Twin record of c.1908/9 to be autographed. As soon as she saw the title "I'm going away", she remarked that she had not sung it for years — and then proceeded to do so very accurately, and on coming to where there would have been a couple of drum beats on the record, she thumped twice with her foot. George Lashwood helped her as a young lady by giving her a few songs which were to "light" for him, but apt

for Miss King. At that first meeting, she was appearing in Frankie Vaughan's show. By the time we got around to George Lashwood, Mr. Vaughan had joined us, and explained how Hetty King had given him some hints on singing "Give me the moonlight" - which Lashwood had also sung a couple of generations previously.

Despite advancing years, Hetty King still made occasional appearances in summer shows at seaside towns, and upon television. While on the stage, she still gave perfect renderings of her songs, always in costume and true to character.

Unfortunately she made but few records. There is the Twin which I mentioned above, a couple of Deccas in the mid-1930's, and a few 'tracks' on L.P. records. However, these are all fine souvenirs of a fine artiste.

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OUR ILLUSTRATIONS

This month we are able to give you a variety of "facsimile" material - of various types, which should please a wide range of our readers.

The Pathé material is mentioned on a previous page . . The photograph of Miss Hetty King and letter from her are relevant . . .

You may be unaware that in 1905/1906, the Zonophone Company experimented by issuing some five-inch discs. We know them to have been issued in Britain, France and Germany. They were short lived, but in Germany had the distinction of progressing to double-sided issues. We are very grateful to one of our German readers who anonymously loaned us two leaflets. We do not know if these comprise the total output, but know that in none of the three countries were there many.

On pages 61 to 64 we see photographs of an incomplete phonograph which Mr. Max Carter asks if we can identify. It is of the general type labelled "Puck" and is of German origin. These were manufactured by firms such as Fritz Puppel, and some similar appear in the 1909 catalogue of the exporters/importers Holzweissig of Berlin under the trade name of 'Lipsia'. There were no doubt several makers of this type of machine, which included one modelling the 'Lorelei' on the side. If anyone has something definite to tell Mr. Carter, or possessing a similar type of phonograph bearing a 'model' we should be pleased to hear from him. Our front cover shows you another famous Music Hall star, Mr. George Robey, in his attire of 'Prehistoric Man'. Mr. Robey is the subject of a recently-published biography, which we list in our advertisements. Although he is not included in the L.P. re-issue which we review elsewhere we are sure he will be included in a future collection. His career spanned so many years that we should hate the task of singling out something for an L.P. re-issue. Perhaps the general populace recalls most his songs from "The Bing Boys" . . . with Violet Lorraine, especially 'If You Were the Only Girl in the World' - but there were many other excellent songs, - on all topics; we particularly like the "pay-off" verse in 'Doff'. Listen to it yourselves, we'll not spoil it for you!

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RECORD RESEARCH No. 7

BY FRANK ANDREWS

This commences my second year of Record Research articles, and I would like to take this opportunity to thank those very few collectors who have been generously co-operative in replying to the various appeals for information which I have made during the past twelve months. On the whole, the response to these appeals has been very poor indeed, which has been somewhat disappointing for I should have thought that complete listings of records, label series by label series, or catalogue series by catalogue series, would be eagerly wished for by collectors.

Having studied the available Company catalogues, Supplements and Trade Papers that have come the way of record researchers, (a growing band of individuals), we must, if we wish to complete our various listings, fall back upon the co-operation of fellow record collectors and that, Dear Sir or Madam, means Y O U who are reading this at the moment!

Because there is not, and never has been, and is unlikely to be in the future, a single organisation to concern itself with the cataloguing of all so-called 78 r.p.m. records, it now places every collector in the position of a trustee. No matter how large or small your collection, you probably have some information that is of use to a researcher somewhere, and I think it is the duty of every collector towards all others to ensure that such information becomes available when asked for, freely and willingly given. In co-operation with the Editor of this magazine, I am going to produce a series of "Blank Entries" lists which I have accumulated from other researchers all over the country.

A "Blank Entries" list, for the edification of the uninitiated, is a series of catalogue numbers from a particular series of records for which we need to know the details of titles, artists, composers and matrix numbers, etc. etc.

These lists will take the form of periodical supplements (we hope!) and we do earnestly request that readers of this magazine will keep these near to their record collections and refer to them as often as possible and as occasion demands. Of course, if any collector has a company catalogue or supplement that may contain any of the information required, we hope hear from him or her just the same.

This will be the Talking Machine Review's small contribution towards the documentation of disc records, and we will try to keep you informed of all publications as they occur. As you are well aware, the 'Winner Records' complete catalogue is being published by T.M.R.-I. in instalments and as a free supplement. The catalogue itself is the work of Karlo Adrian with the assistance of Arthur Badrock.

Now to specific research news. Arthur Badrock and myself are working on the complete Scala Record/Scala/10", Scala de Luxe 12", and Scala Ideal 10" and 12" catalogues. Concentrating at the moment on the standard 10" series of 'Scala Record' with green and gold labels, we have a fair number of "Blank Entries" from the first series which began at 1. This is due to the fact that the initial catalogue was of 200 plus discs and, as only a few details were published concerning these, we have had no documentation to research, unless some kind reader happens to have an early Scala Record catalogue of 1913 or 1914 which we could borrow. Lacking this, we would like to hear from any collector who happens to have any "Scala Records" with the following catalogue numbers :- 1, 2, 3, 5, 6, 7, 8, 10, 13, 14, 15, 16, 17, 18, 19, 20, 22, 24, 26, 27, 30, 31, 34, 35, 38, 43, 45, 46, 50, 61, 71, 72, 73, 74, 78, 79, 80, 84, 85, 86, 87, 89, 90, 92, 93, 94, 96, 98, 99, 106, 109, 110, 114, 126, 127, 142, 143, 144, 146, 147, 151, 158, 162, 165, 166, 168, 169, 170, 171, 174, 175, 176, 178, 179, 180, 181, 182, 189, 195, 197, 198, 202, 227. From there on we have no Blank Entries until we reach the 900's. Remember, these are "Scala Record" and N O T "Scala".

Does any collector know whether Peter Dawson made a recording of "Blow, Blow, Thou Winter wind" for Nicole, 10" size?

I live near the Welsh Harp. Has any reader a recording of Florrie Forde singing "The Old Welsh Harp" or any recording of Albert Chevalier's song "The Coster's Serenade" - I would like to have a tape recording of these.

"COLUMBIA DOUBLE FACE RECORDS 10" and 12" I appealed for information which would help me identify the first 37 ten-inch records of this series which were numbered D1 to D37. I know the titles, artists, composers, and single face numbers for these discs but I do NOT know how the numbers D1 to D37 were allocated, except for D8 which information was given to me by Roger Thorne in response to my appeal. I have completed the 10-inch listing up to D235 except for the single face numbers from D181 onwards. The 12" size commenced with two series of numbers

D16,500 and D16,950. At the moment I would like to know what was the label name of the series? Were they called "Columbia Double Face Record" for the D16,500 series and Columbia Double Face "Celebrita" Record for the D16950 series? And what was the colour scheme and layout of the labels? Information about these 12-inch records which were on sale for only ten months or so is most urgently sought by yours truly. It is intended to include these in the next Jakwood Press book in the series "Voices of the Past", which will cover all Columbia, Rena, double-sided records from these first 'Double Faces' until the inauguration of the DB and DX prefixed series in 1930. (Ernest Bayly, Snr. has almost completed his listing of DX series and the Blanks list is printed elsewhere).

THE BILLY WILLIAMS DISCOGRAPHY As I remarked in one of my earlier articles, Billy Williams can be a key artist in unravelling some of the mysteries surrounding the history and complicated ramifications of the so-called 'German' labels that were so prolific in Britain from late 1911 until the outbreak of World War I. Ernie Bayly and I would like to have as many matrix numbers as you can submit. We particularly need matrix information and titles you have on these makes - Aga, Albion, Alexander, Ariel Grand, Arrow, Beatall, Bel Canto, Bestone, The Bob, Cameo, Colonial, Curry's Cycle Stores, Diploma, Empire, Exo, Famous, Gamages, Grafton High Grade, Guardsman, Heart, Henecy, Invicta, John Bull, Key, Kildare, Klingsor, Lyceum, Lyric, Millophone New, National, 10 National Scala Special (when submitting details of National please tell us the diameter of the disc) New Empire, Ogden Smith, Operaphone, Pelican, Philharmonic, Pickofall, Pilot, Pioneer, Peerless, Playwell Regent, Polyphone, Portland, Premier, Robeyphone Grand, Silvertone, Triumph, Tower, Westport, The Stars Record, Valkyrie.

*Please submit any information arising from this article to Frank Andrews, 46, Aboyn Road, London NW 10 OHA.

You could send any Billy Williams information directly to Ernie Bayly, 19, Glendale Road, Bournemouth BH6 4JA.

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BOOK REVIEW 'THE PIANOLA PIANO - NEW DUO-ART MODELS'

Originally published by the Aeolian Co., Ltd. Now re-published by Mr. Arthur Ord-Hume, 14, Elmwood Road, London W4 3DZ. Price 75 pence.

If we may judge by the dates upon the illustrations, the original was published in 1922 and when one has looked at and listened to various of the models depicted herein, it is very difficult to realise that they have been playing for half a century.

This catalogue shows two main types of piano. There are the "ordinary" type which play the standard piano rolls and those to play "Duo-Art" rolls. Firstly, one should recall that the perforated rolls are the equivalent of printed music, and the music is played mechanically by the piano, which is done in two main methods; (a) where one manipulates various levers to improve expression, and (b) where the piano has additional apparatus activated by additional holes on the rolls to control the expression as nearly as possible to that of the pianist who "cut" the roll. One system of the latter is "Duo-Art" with which eighteen pianos in this catalogue are equipped. Some models are operated electrically and others by foot-pedals. Among them we see the names of famous makers as Steinway, Weber, Steck and Farrand. Aeolian built its own 'player' mechanism into the pianos supplied to them by the makers. There is a list of over a hundred famous pianists and composers who made Duo-Art rolls. Paderewski, Saint Saëns, Granger, Henry J. Wood and Gabilowitsch are among those whose testimonies to Duo-Art we may read.

The other pages tell us about Themodist, Metrostyle and Duo-Art systems. There are photographs of Busoni and Pachmann making Duo-Art rolls.

Briefly, the Duo-Art system, because it is capable of giving us accurately the pianists'

qualities and expressions is a reproducing system and such pianos are usually referred to as "reproducing pianos". They are the equivalent to a gramophone record or a tape recording of the artist. Other similar systems were Ampico, Welte and Hupfeld (a catalogue of the latter we have ourselves reprinted).

The catalogue under review is excellently produced and we congratulate Mr. Ord-Hume for making it available again to collectors in this way. We can thoroughly recommend it to those whose interest is in "player pianos". Ernie Bayly

* * * * *

FORTHCOMING BOOKS

"BRITISH DANCE BANDS - 1912 to 1942"

No doubt this book has been prompted by the current nostalgic interest in Dance Bands and Big Bands. Records Companies are rushing to their vaults to produce 'vintage' material from which to compile L.P. reissues. You name it, 'they' seek it out for reissue. It may be Lew Stone, Ambrose, Nat Gonella, Jimmy Lunceford, Count Basie, or Duke Ellington. But do not be lulled into thinking that once reissued these records will stay on the market for ever! In the 'live' field, recreations of Glenn Miller's sound by Syd Lawrence and Buddy De Franco draw good audiences. Why? I suppose it is because we do not normally have this type of music around anymore - so it serves as a good dose of nostalgia and a musical change from current pop groups. But the authors of this book will go back beyond the usual range of the nostalgia in vogue. While we do not know what will be included, we can be sure that they have lots of good things up their sleeves ready for publication date - to which we look forward eagerly. No price is yet announced, but I would advise you to write to Brian Rust reserving a copy. His books like this are usually snapped up and soon sold out. Write to Mr. Brian Rust, 38, Grimsdyke Road, Pinner, Middx HA5 4PW.

* * * * *

REPRINTS. G & T Ltd, Black Label Catalogue of 1904. This reprint of our own is now rolling off the printing-machine and I am sure that you will like it when ready. Included are reproductions of some other leaflets for that year which add to the general scene of the Gramophone Company. The principal Gramophones upon which the records were played, a facsimile of a letter from Edward Lloyd, 'The Gramophone Outdoors', an item about Nellie Melba & her records, The Russo-Japanese War, etc. Like the Red Label catalogue, this will also be on good art paper. It should be ready for the next magazine.

Gramophone Company machines and accessories for 1900. This is made up from advertising sheets which were distributed to dealers. Big size - will be approx 14 x 10 inches on thick paper. If you have display space you might wish to pull it apart for framing (!!). This ought to be ready for the next magazine. This is not among the items forecast in our "sales list" of about a year ago. Unfortunately many things conspired to slow us down, but we feel we are in our stride again. Also, not previously announced, we are preparing another 'big' book of adverts etc. of miscellaneous nature, culled from Britain, Germany and Russia. These will cover various machines and advertising material from c.1907 to the 1930's.

From our 'announced list', probably the Kalliope musical box will be the next in the line.

BRITISH Dance Bands 1912 - 1942



**Brian A L Rust
Edward S Walker**

by Ernie Bayly

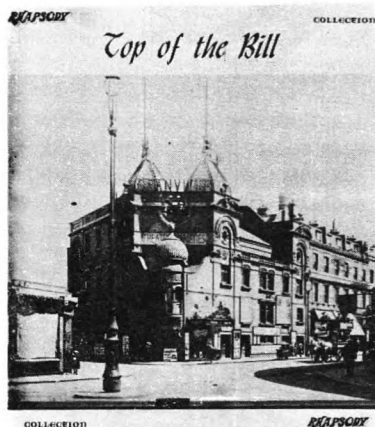
'RHAPSODY RECORDS'

=COLLECTION SERIES=

- RHA 6001 McCormack in Irish Song
 RHA 6002 Top of the Bill (Music Hall)
 RHA 6003 Luisa Tetrazzini
 RHA 6004 Enrico Caruso
 RHA 6005 John McCormack sings ballads
 RHA 6006 Great Pianists of the 19th. & 20th. Century
 RHA 6007 Three and a half Centuries of Italian Opera
 RHA 6008 Twenty Coloratura Sopranos
 RHA 6009 Twenty Great French Singers of the 20th.C.
 RHA 6010 20 Great Italian Singers sing Italian songs

These cheaply-priced records (just under £1.00) provide a fine way to introduce oneself to the great singers of the past. The ten records under review cover an extremely wide field of vocal prowess and material sung. What a wealth of names appear on the rolls of honour of recording. As well as names which one will know well and remember the sounds of their voices, one is introduced to other fine singers almost forgotten today, but who must have thrilled their audiences, even though we must listen with tolerance to some who were primitively recorded, or those whose example must be taken from a worn record. Some genuine 'collectors items' have been sought out for these reissues. However, for some it is the SECOND TIME AROUND, because RHA 6001 - 6005 were previously available on the DELTA or FIDELIO records. The same masters have been used for the previous matrix numbers are only partially erased. But this does not detract in anyway from their presentation now. In fact, although I possess them in the previous form, I am delighted to feel that collectors may purchase them again. A new generation is coming along - and some of us others may have missed them the first time.

The two McCormack discs together bring us 25 songs & ballads, the latest being recorded in 1912. However, the first disc does not oblige us with recording dates. RHA 6001 are from his "early Irish song" period (I mean that kindly) for Odeon & H.M.V. when he was establishing himself as a singer from the Emerald Isle. We have 'The Irish Emigrant', 'Kathleen Mavourneen', 'Boys of Wexford', 'Croppie Boy', 'God Save Ireland' etc. All very patriotic, yet well sung. As we go through the ballads on RHA 6005, we see the development of his voice and technique, from three Odeons, including the fine 'I hear you calling me' (accompanied by the composer - but his (continued on page 49)



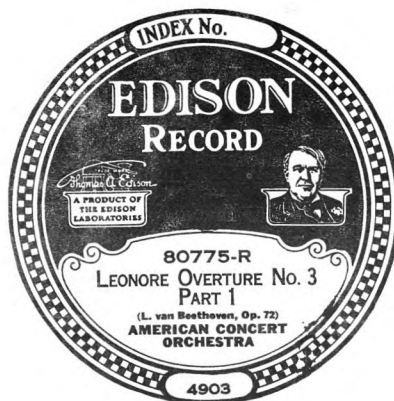
Great PIANISTS
 of the Nineteenth and Twentieth Centuries



McCormack In Irish Song



EDISON
DISC
MASTERS
BY
RAYMOND WILE



(continued from page 18)

30.Sep.11.New York	812	Trovatore - Miserere (in English)-Agnes Kimball and Harry Anthony
		Issued on experimental couplings 82001,82002,82501, (late 1912 to 1.Aug.1913); 82516 (1913)
29.Sep.11.New York	813	Tannhauser - Evening Star Thomas Chalmers
		Issued on experimental couplings 80015,80025,80030,82001. (recoupled on 82031 (1913 -)
9.Oct.11.New York	815	Stabat Meter - Cujus animam Randal Hargreaves
25.Sep.11.New York	814	When the swallows homeward fly Grace Kearns & Pauline Benedict
16.Oct.11.New York	816	Where is my wandering boy Irving Gillette & Chorus
Oct.11.New York	817	Zapateado - Spanish Dance Albert Spalding (violin)
Oct.11.New York	818,S2	Der Gaganmeister Albert Spalding "
Oct.11? New York	819	Moment Musical (Schubert) & Mazurka Andre Benoist
13.Oct.11.New York	820	Berceuse Randal Hargreaves
4.Oct.11.New York	821	Martha - Goodnight Quartet Frank Croxton Quartet
4.Oct.11? New York	822	Rigoletto - Quartet Frank Croxton Quartet
New York	823	In a Persiam Garden Frank Croxton Quartet
10.Oct.11.New York	824	Valse Septembre Band
New York	825	O for the wings of the dove Frank Croxton
10.Oct.11.New York	826	William Tell - Ballet Music Edison Concert Band
New York	827	If I were King - Overture Band
New York	828	Magic Flute Overture Band
New York	829	Pique Dame - Overture Band
New York	830	Masaniello - Overture Band
	831	
19.Oct.11.New York.10"	832,S1,S2	Bohemian Girl - Heart Bowed Down Thomas Chalmers
		(Mr.Chalmers was paid \$25)
23.Oct.11.New York.10"	833,S2	Annie Laurie Knickerbocker Quartet
24.Oct.11.New York.10"	834,S2,S3	A Night Trip to Buffalo Premier Quartet
24.Oct.11.New York	835	Down on the Mississippi Premier Quartet

26.Oct.11.	New York	836,S3	Happy Days	Elizabeth Spencer
19.Oct.11.	New York	10"837,S2	Martha - The last rose of summer	Marie Rappold
	New York	838	"Clarinets for tuning"	
16.Oct.11.	New York	839	Killarney	Marie Narelle
	New York	10"840,S2	Calm as the night	Marie Rappold rejected
	New York	10"841,S2	Cancion de la tarde	L.Bressonier hold
6.Nov.11	New York	10"842,S2	Otello - Ave Maria	Marie Rappold
9.Nov.11	New York	10"843,S2	Vals de Amor - Barcarola	Juan Palmer
9.Nov.11	New York	10"844,S2	Cura de Amor - Salida de Torelli	Juan Palmer - hold
10.Nov.11.	New York	10"845,S2	Cura de Amor - Cancion de la Mariposa	Juan Palmer -rejected
10.Nov.11.	New York	846,S2	Cura de Amor - Salida de la condesa	L.Bressonier -hold
13.Nov.11.	New York	847,S2	Sangre Vienesa - Vals Unesta conducta	
			L.Bressonier & Juan Palmer	-hold
	New York	848	Meistersinger - Prize song(transcription)	Albert Spalding,vln.
	New York	12"849	E Minor Concerto - Andante	Albert Spalding vln
	New York	850	Fantasie Impromptu	Andre Benoist
	New York	851	Agnus Dei	Marie Rappold
15.Nov.11.	New York	852	Madame Butterfly - One fine day	Agnes Kimball
	New York	10"853	La Conandonga	Juan Palmer(baritone)reject
14.Nov.11.	New York	854	Pussy's in the well	Manhattan Ladies' Quartet
	New York	10"855	La Perjura - Cancion Mexicana	Juan Palmer rejected
	New York	10"856	Asomate a la ventana -	L.Bressonier and Juan Palmer
	New York	10"857,S1,S2,S3	El arroyo que marmura - Punto Cubana	L.Bressonier rej.
	New York	10"858,S1	Stabat Mater - Inflamatus	Agnes Kimball
			Issued on experimental couplings 80034	
			Plated master of S1	
	New York	10"859,S2	Es el amor - El Brojo	L.Bressonier and Juan Palmer
		860	Tuning record	
	London	10" 861,S2	Carmen - Scena della carte	Maria Labia
	London	862	Carmen - Seguidilla	Maria Labia
	London	10" 863,S1,S2	Sicilliana di Pergolese - Tre giorno son chi Nina	Maria Labia
			S1 accepted.Test of S2 on ED5. Issued on experimental couplings 82004,82014,82015. Issued on 82037	
	London	10" 864,S1,S2	Pagliacci - Ballatella	Maria Labia
			S1 Accepted. Issued on 82035	
	London	10" 865,S1,S2	Cavalleria Rusticana - Voi lo Sapete	Maria Labia
			S2 Accepted	
	London	10" 866,S1,S2	Stornello - Poesia popolare Toscana	Aino Ackte
			S1 hold	
	London	867	Manon Lescaut - Sola perduta abbandonata	Aino Ackte -hold
	London	10" 868,S2	Don Giovanni - Batti,batti	Lucrezia Bori -hold
	London	10" 869,S2	Nozze di Figaro - Voi che sapete	Lucrezia Bori
			S2 passed.Issued on experimental coupling 82502(late 1912 early 1913 only)	
	London	10" 870,S1,S2	Boheme - Addio di Mimi	Lucrezia Bori
			Plated master of S2	
	London	871	Heimliche Aufforderung	Aino Ackte
	London	10" 872,S1,S2	En Dröm (A Dream) - S1 hold	Aino Ackte

- London 12" 873,S1,S2 Otello - Ave Maria Maria Labia
Plated master of S1;Master wax of S2
- London 12" 874,S1,S2 Traviata - Addio del passato Maria Labia
Master waxes of S1 and S2
- London 12" 875,S1,S2 Carmen - Habanera Maria Labia
Master wax of S1
- London 12" 876,S1,S2 Mignon - Non conosco il bel suol. Lucrezia Bori
Master wax of S1;plated master of S2
- London 12" 877,S1,S2 Eriodiade - Egli e bel come il ciel Lucrezia Bori
Master wax of S2
- London 12" 878,S1,S2 Matrimonio Segreto (Cimarosa) - Perdonate Signor mio
Plated master of S1 Lucrezia Bori
Master wax of S2
- London 12" 879,S1,S2 Thais - Dis-moi que je suis bell - Air du miroir Aino Ackte
Master wax of S1
- London 12" 880,S1,S2 Lohengrin - Alsas Traum Aino Ackte
Master wax of S1
- London 10" 881,S1,S2 Pagliacci - Ballatella Lucrezia Bori
- London 10" 882,S1,S2 Manon - Adieu,notre petite table Lucrezia Bori
Plated master of S1;working mould of S1
- London 10" 883,S1,S2 La Wally - Ebben,ne andro lontano Lucrezia Bori
- London 10" 884,S2 Lenz Aino Ackte
- London 10" 885,S1,S2 Tosca - Vissi d'arte Lucrezia Bori - hold
886
- 15.Dec.11.New York 10" 887,S1,S2,S3 Cavalleria Rusticana-Racconto Emmy Destinn
Plated master of S2;Tests on ED6 of S1 and S2.
Scheduled for 82542.If issued,deleted by 6th.Dec.1916.
- 15.Dec.11.New York 12" 888,S1,S2,S3 Cavalleria Rusticana-Ah!il signore vi manda
Emmy Destinn and Dinh Gilly
Plated master of S1;Master waxes of S2 & S3.Test of S1 on
ED12-6 (Note: dubbed on to LP and issued 'Edison Originals
1956)
- 16.Dec.11.New York 10" 889,S2 Gioconda - Suicidic Emmy Destinn
Passed and issued on 82525
- 16.Dec.11.New York 10" 890,S2,S3 Madama Butterfly - Un bel di Emmy Destinn
Plated masters of S2 and S3.Issued on 82527
- 28.Dec.11.New York 10" 891,S2 Tosca - Vissi d'arte Emmy Destinn
Plated master of S2. Issued on 82531
- 28.Dec.11.New York 10" 892,S1,S2 Pagliacci - Duetto Emmy Destinn and Dinh Gilly
Master waxes of S1 and S2
- New York 10" 893,S1 Souvenir de Moscow (iss.on 80071) Albert Spalding
894
T R I A L
- 11.Dec.11 New York 12" 895,S1,S2 Cura de amor - Raconta de Nelly L.Bressonier,soprano. rej.
- 11.Dec.11.New York 10" 896,S2,S3 Matanzas L.Bressonier -hold
897
- 27.Dec.11.New York 10" 898,S1 Swing low,sweet chariot(rejected) Fiske University Quartet
New York 10" 899,S1,S2,S3 Alpine Memories Orchestra
London 10" 900,S2 Unless (rejected) Violet Oppenshaw

London 10"	901,S1,S2	Come sing to me	Violet Oppenshaw	rejected
London 10"	902,S2,S3	The Gift	Violet Oppenshaw	rejected
London 10"	903,S1,S3	My dear soul	Violet Oppenshaw	rejected
London 10"	904,S2,S3	My dear soul	Violet Oppenshaw	rejected
London 10"	905,S2,S3	An Old Garden	Violet Oppenshaw	rejected
12"	906,S1,S2	Morning,noon and night in Vienna	National Military Band	
(rejected)				
London 12"	907,S1,S2	Sonnambula - Vi ravviso,o luoghi ameni.	Romano Rasponi.	bar.
Plated master of S1;Master <u>wax</u> of S2				
London 10"	908,S1,S2	Surdate (plated master of S1)	Pasquanello	
London	909,S2	Occhi di Fata	Romano Rasponi	baritone
London	910	Don Giovanni - Serenata	Romano Rasponi	
London	911	Ernani - O de'verde' anni miei	Romano Rasponi	
London	912	Favorita - Vien Leonora a piedi tuoi	Romano Rasponi	
London 10"	913,S1,S2	Nerone - Imen Imen,fronti di vita.	Romano Rasponi	

(to be continued) Plated master of S1 (copyright by R.Wile,October,1972)

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C O R R E C T I O N

Editor's Note:Concerning Part 1 of this listing (page 73 of Talking Machine Review No.11 of August,1971) after master number 126 the note should read that there is an early test at the Edison home at Glenmont,but it has been scratched by "naughty boys".Your Editor misconstrued Mr.Wile's note. The naughty boys were,in fact,Charles and Theodore Edison in the period 1910 to 1912. Unfortunately it is the only surviving copy.

* * * * *

F O R T H C O M I N G L E C T U R E I N N E W Y O R K C I T Y

On Monday 4th,December,1972, Mr.Raymond Wile will be giving a programme at the Library and Museum of the Performing Arts in New York City.It will be in honour of the dual anniversary of the 95th. of the invention of the Phonograph and the 60th. of the public introduction of the Edison Diamond Disc phonograph. During the programme,Mr.Wile will play several of the unpublished Edison recordings. It should be fascinating. We are unaware of the time of the programme,but suggest that you contact the Library, or, Mr.R.Wile

* * * * *

F O R T H C O M I N G B R O A D C A S T

Our reader, Mr.Melvin Harris will be presenting another programme of records on British Radio 3 on Friday 10th,November at 9.40 p.m.,the title of which had not been settled at the time of our going to the printer. One assumes that it will be another of Mr.Hariss's fine and interesting talks on an aspect of the woodwind instruments and the virtuosi players thereof.

* * * * *

W A N T E D W A N T E D

I wish to purchase a Pathe cylinder phonograph, and some Pathe cylinders.

I would consider trading another machine or cylinders for this.

George H. Miller, 6537.Turner Way, Dallas, Texas 75230, U.S.A.

* * * * *

W A N T E D W A N T E D

I require a discography, records, photographs, etc., of CONCHITA SUPERVIA. I especially require the Odeon, Fonotipias RO 20305 & RO 20344. State price and condition.All letters answered. Who can give me leads to the purchase of her film?

E.G.Mathews, Penybanc, Llandeilo, Carmarthen SA 19 7TA. Wales.

/is not given in the sleeve notes or in the list of titles, but has to be sought from the label). The other ten are from the Victor series, which include two McCormack's of which I am especially fond, 'My Lagan Love' (of beautifully haunting air) and Lilli Lehmann's 'Ah Moon of My Delight'. 'Li Marinari' with Sammarco is wonderful, and equally delightful are 'Child's Song' and 'Take O take those lips away'. McCormack was a very accomplished singer of songs and ballads, so perhaps we are fortunate that he deserted the Operatic stage to give us perfect renderings of songs which were mangled to death by lesser singers. McCormack transformed them all to something better as if by magic.

If some of these records were published by more 'major' companies, they might have the title of "THE BEST OF" This is certainly true of RHA 6003 by Luisa Tetrazzini and RHA 6004 by Enrico Caruso. Taking the latter first If you are an absolute fan of Caruso and must have every recording that he made, there is no doubt you will either have them all as 78 r.p.m. discs (and cylinders), or you will be patiently buying the complete set gradually being issued by Olympus Records. But, if you are like the majority of "average" collectors, you will want something representative of the great tenor which will do justice to him, no matter to whom you play your records. That being the case, this record is for you! The arias were all recorded in the period 1905-1911, which might be considered his finest period. Included are the beautiful 'Mi par d'udir ancora' (Bizet: Pearl Fishers) and 'Una furtiva lagrima' (Donizetti; 'Elisir d'Amore'). There is the inspiring 'Di quella pira' (Verdi; Trovatore). There is a goodly "slice" of Verdi on this disc, which pleases me! - The famous twins from Rigoletto, 'Questa' & 'La Donna' and so on to total eleven items. There are a similar number from Tetrazzini who also gives us a selection of arias from famous operas. Of course we have 'Caro Nome' (Verdi Rigoletto), 'Fors'è lui', and 'Sempre libera' (Verdi; Traviata) and 'Carnival of Venice' (arr. by Benedict) and the difficult Mad Scene (Donizetti; Lucia). She was a superlative soprano, and it is no wonder that once her reputation was established her career was one long success. She possessed a vocal agility which is rarely found which you will notice as she sails unhindered through the most difficult of arias in dazzling fashion.

This is such an interesting set of records that I feel that the space available, although exercising 'Droit de Seigneur' (!!!) afforded to Hon. Editor, by taking several pages, is insufficient. . . .

RHA 6002 brings us some of the cream of the Music Hall stage singing some of their best songs - Harry Lauder; Little Tich; Marie Lloyd; Eugene Stratton; Florrie Forde; Albert Chevalier; Dan Leno. Tich & Leno give us a song each - the others two. The sleeve notes give us brief biography, dates of birth, real names etc. (Except Stratton's real name!) It is said that Dan Leno was one of Britain's greatest comedians ever. If one imagines the 'patter' contained on his records greatly slowed-down and better timed, one begins to see the truth of the statement. Leno died in 1904 - October - and had he lived even another ten years to better recording systems, no doubt he would have expanded his humour. Having read the 'books of the plot' of some of his pantomimes and sketches, I am sure that he was as good as his reputation. My Grandfather was full of praise for him - as he was for Little Tich - he saw them both perform. Tich was a diminutive comedian with a good baritone voice that on disc belies his size. Read his book, and look at photographs of him in the costumes of his sketches and one quickly realises he was in the 'top class'. His dances in big, long boots are legendary. Many of you will possibly have seen Harry Lauder and Florrie Forde for they lived to 1940 & 1950, respectively. I recall them performing on the radio very well - right up to the end. Among the famous songs you will hear are Lauder's 'I love a lassie'; Little Tich - 'The Gas Inspector'; Eugene Stratton - 'Lily of Laguna'; Florrie Forde - 'Hold you hand out, naughty boy'; Dan Leno - 'Going to the races'; Marie Lloyd - 'Put on your slippers'; Albert Chevalier - 'My Old

Dutch'. . . and, if you are a Music Hall fan, I am sure that you will like the remainder of the songs. Maybe it's a bit of British social history . . . but the artists were real professionals and entertainers.

RHA 6006 'Great Pianists'. We'll start with a riddle . . . If you heard electrical recordings by Grieg, Debussy, Saint Saëns, Busoni or Carreno what would you think? Whatever you think, the sleeve does not tell you . . . I feel that there is no doubt that these are all recordings from piano-rolls, made fairly recently. I have no quarrel with that for it is an excellent way to hear famous composers or pianists. Grieg's disc recordings sound very rough, so it is splendid to hear him play his 'Lyrischen Stuck Op. 43 No. 1' (One wonders if the masters for this disc were made in U.S.A. - but I'll not say what makes my mind suspect it. That is no criticism.) Of the fifteen pianists represented here, only Teresa Carreno, born in Caracas, 1853, is the only woman, and delights us with Schubert's 'Soiree de Vienne No. 6 in A Min. Vladimir de Pachman shows his virtuosity and understanding of Chopin in playing the Waltz No. 1 Op. 64 in D Flat Maj. - 'The Minute'; more Chopin being given to us by Eugen d'Albert - Polonaise in A Major, Op 40 No. 1; Theodore Leschetizky - Nocturne in D Flat Op. 27 No. 2. These will mostly have been replayed on a 'reproducing' piano, one supposes, but some, notably Grieg, would have been somewhat early. Some critics suggested that extra notes are 'faked' on to the rolls to achieve the fast runs that are heard. This is not so. There were great piano-technicians 'in those days' too. Horowitz or jazz pianist Art Tatum you may have seen/heard in person playing some very fast passages. Great technicians of any age are able to play quickly. Do not assume that all of the selections are in quick tempi. Emil Sauer plays Mendelssohn's 'On wings of song' very delicately while Richard Strauss is wistfully nostalgic when playing his 'Reverie' Op. 9 No. 4. Debussy's contribution is 'La Cathedral Engloutie' which loses nothing of its tonal quality through being from a piano roll. The other pianists heard are Rachmaninov, Paderewski, Nikisch, Granados, Dohnanyi. This record can be recommended from various aspects. It should be purchased for various reasons. One might wish to have better examples of the playing of these artists than is available on 78 r.p.m. discs; for piano rolls had no time limitation - like the three to four minutes of a disc; modern recordings bring us a better tone than was available on early recordings - recalling that well maintained reproducing pianos, or mere player-pianos may well be better pianos than were available for early acoustic recordings.

All of the remainder of the records under review, RHA 6007 to RHA 6010, contain twenty items each and are a mixture of acoustic and electrical recordings. I do not know how our readers will feel about this. Until one is accustomed to the records, it is sometimes something of an aural shock to hear an electrical recording come loudly from the speaker after the ears have previously attuned themselves to a quieter acoustical item. I do not suggest that the volume level fluctuates - but the element of surprise is caused. However, if one allows for the wide coverage of the records musically and vocally, it is forgivable and inevitable. I have not counted how many different artistes are involved, but these four discs bring to us the voices of many dozens of singers, which, if one wanted them only as a reference file of famous singers of the past would be a cheap way of doing so. This is somewhat negative, for one would hope that they will be purchased for musical pleasure. If one has a favourite 'track' it is a little difficult to select it from among ten. Perhaps I should install a device to lower the pickup rather than by my own fair hand! . . . but it is a consideration.

Glancing at the numbers at the side of the stencil I see that space - or lack of it - has beaten me. This review will have to be continued in our next issue . . . Briefly, the whole collection is worthy of your attention, they're excellent value for money.

1905.

ZONOPHON

Verzeichnis
Kleiner 5" Platten
(Baby-Platten)
(einseitig)

Deutsche Aufnahmen

Fest bestellte
Platten können
unter keinen
Umständen
retour
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|---------------------|--|
| 0-20500 | Björneborganes Marsch. |
| 0-20501 | Das lustige Böttcherlein. |
| 0-20502 | Hinter'm Ofen sitzt 'ne Maus. |
| 0-20503 | Wiener Blut, Walzer. |
| 0-20504 | Parademarsch der 18. Husaren. |
| 0-20505 | „Faust“-Fantasie. |
| 0-20506 | La Paloma. |
| 0-20507 | Berliner Frauen, Walzer. |
| 0-20508 | Weisst Du, Mutterl, was i träumt hab'. |
| 0-20509 | Schlittschuhläufer-Walzer. |
| 0-20510 | Soldatenblut-Marsch. |
| 0-20511 | Schulkadettenmarsch. |
| 0-20512 | Alt Berlin, Marsch. |
| 0-20513 | Waidmannsheil, Marsch. |
| 0-20514 | Frauen-Liebe und -Leben. |
| 0-20515 | Anastasia-Marsch. |
| 0-20516 | Möllendorf, Parademarsch. |
| 0-20517 | Unter der Friedensflagge. |
| 0-20518 | Loin du bal. |
| 0-20519 | Hoch- und Deutschmeister-Marsch. |
| 0-20520 | Unter dem Sternenbanner. |
| 0-20521 | Mit Pauken und Trompeten. |
| 0-20522 | Schutzmannsmarsch. |
| 0-20523 | Pfeiflied aus „Frühlingsluft“. |
| 0-20524 | Carmenmarsch. |
| 0-20525 | Alarm auf dem Kasernenhofe. |
| 0-20526 | La Czarina, Mazurka. |
| 0-20527 | Schneeflocken-Gavotte. |
| 0-20528 | Sirenenzauber, Walzer. |
| 0-20529 | Unter der Kaiserstandarte. |
| 0-20530 | Barataria-Marsch. |
| 0-20531 | Estudiantina-Walzer. |
| 0-20532 | Geisha-Walzer. |
| 0-20533 | Geburtstags-Aufnahme. |
| 0-20534 | La Tzingane, Mazurka. |

ORCHESTER.

| SEIDLER'S ORCHESTER | BERLIN. |
|---------------------|---|
| 0-20535 | Rixdorfer Bauernhochzeit. |
| 0-20536 | Schatzwalzer aus „Zigeunerbaron“. |
| 0-20537 | Grüss euch Gott, Polka. |
| 0-20538 | Der arme Jonathan, Walzer. |
| 0-20539 | Unsere Marine, Marsch. |
| 0-20540 | Unsere Garde, Marsch. |
| 0-20541 | Schenk' mir doch ein kleines bischen Liebe. |
| 0-20542 | Eine lustige Schlittenfahrt. |
| 0-20543 | Aufziehen der Schlosswache. |
| 0-20544 | Mühle im Schwarzwald. |
| 0-20545 | Schnadahüpf'n. |
| 0-20546 | Marsch aus „Berliner Luft“. |
| 0-20547 | Ninetta-Walzer. |
| 0-20548 | Liebesinsel-Marsch. |
| 0-20549 | Küssen ist keine Sünd'. |
| 0-20550 | Kinderlieder-Marsch. |
| 0-20551 | Lasset uns das Leben genießen. |
| 0-20552 | Pusselchen-Rheinländer. |
| 0-20553 | „Nakiris Hochzeit“, Walzer. |
| 0-20554 | Tief im Böhmerwald. |
| 0-20555 | Kaiser Friedrich-Marsch. |
| 0-20556 | Unter dem Siegesbanner. |
| 0-20557 | Hie guet Brandenburg. |
| 0-20558 | Pankow-Polka. |
| 0-20559 | Honeymoon-Marsch. |
| 0-20560 | Hipp, hipp, hurra. |
| 0-20561 | Kuss-Walzer. |
| 0-20562 | Berliner Kindermarsch. |
| 0-20563 | Fata-morgana, Walzer. |
| 0-20564 | Parade. |
| 0-20565 | Flieder-Marsch. |
| 0-20566 | O. ihr Weiber. |
| 0-20567 | Fehrbelliner Reitermarsch. |
| 0-20568 | Prinz Coburg-Marsch. |
| 0-20569 | Wien bleibt Wien |

MÄNNERSTIMMEN.

STEFAN KOMAROMY, Bariton

BERLIN.

- 0-22000 Ihm hat ein goldner Stern
gestrahlt.
- 0-22001 Deine Augen (von Halle).
- 0-22002 Herzallerliebste denke mein.
- 0-22003 O, dass ich doch der Räuber
wär'.
- 0-22004 Stolzenfels am Rhein,
- 0-22005 Heut' ist ja noch heut'.

ROBERT LEONHARDT, Bariton

BERLIN.

- 0-22006 Verlor'nes Glück.
- 0-22007 Hab' ich nur deine Liebe.
- 0-22008 Zwei dunkle Augen.
- 0-22009 Der Tyroler und sein Kind.

MÄNNERSTIMMEN.

ROBERT LEONHARDT, Bariton

BERLIN.

- 0-22010 Am Rhein und beim Wein.
- 0-22011 Vom Rhein der Wein.
- 0-22012 Wohlauf noch getrunken.
- 0-22013 Es geht bei gedämpfter
Trommel Klang.

ANTON SATTLER, Jodler

BERLIN.

- 0-22014 Lustig ist's Soldatenleben.
- 0-22015 Bauern Tanz.
- 0-22016 I bin vom Hochgebirg'.
- 0-22017 Der Turlhofer.
- 0-22018 Luzern bis Weggis.
- 0-22019 Guck-Augerl'n.
- 0-22020 Brienzer Burli.

KAVETSKAYA

KAVETSKAYA. (née Kawecka). Viktoria Viktorovna. (Born c.1870 - date of death unknown). Russian (Polish by birth) operetta soprano. From 1905 she sang at the "Buffo" and "Palace" Theatres in St. Petersburg and later played leading rôles at theatres in Moscow, Kiev, Odessa and Warsaw. She left Russia in 1922 and sang at the Nowosci Theatre in Warsaw and elsewhere.

Among her best-known rôles were Eva in Lehar's operetta of that name, Hanna ("Die Lustige Witwe"), Angele ("Der Graf von Luxemburg"), Hélène ("La Belle Hélène"), and O Mimosa San ("The Geisha").

Her voice was a light silvery soprano, very agile and particularly beautiful in the higher register. Her diction too was exemplary. She was affectionately known as "The Nightingale" by contemporary colleagues and theatre-goers.

Fred Gaisberg has recounted in his autobiography "The Music Goes Round" how he visited Warsaw in the early years of the century where he found a number of fine singers including Messal, Krushelnitskaya (or Kruszelnicka as she is more commonly, though incorrectly named), Didur and Kavetskaya, all of whom he persuaded to record for the first time - despite their suspicions of his willingness or ability to pay them a fee. An early Russian catalogue does in fact show twelve titles by Kavetskaya on the Zonophone and Amour labels and these are likely to be from the recording session to which Gaisberg referred. She also recorded in Warsaw, as "Wiktorja Kawecka", for Pathe in 1904-06, for Edison, Syrena-Grand and Polish Zonophone circa 1906 and, in 1907-08, for Favorite.

* * * * *

The above is an extract from "Singers of Imperial Russia", a biographical dictionary of Russian singers which Michael Wyler expects to complete shortly.

EDITOR'S NOTE: In the first years of this century, Poland was an integral part of Imperial Russia and was not established as an independent State until after World War I. Thus one reads of "recordings from Warsaw, Russia" in the Gramophone Company's catalogues of that era.

1906.

ZONOPHON

Verzeichnis
Kleiner 5" Platten
 (Baby-Platten)
 (doppelseitig)

Deutsche Aufnahmen

Fest bestellte
 Platten können
 unter keinen
 Umständen
 retour
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 werden.



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ORCHESTER.

SEIDLER'S ORCHESTER

BERLIN.

- 020500 Björneborganes-Marsch.
 020504 Parademarsch der 18. Husaren.
 020501 Das lustige Böttcherlein.
 020502 Hintern Ofen sitzt 'ne Maus.
 020503 Wiener Blut, Walzer.
 020507 Berliner Frauen, Walzer.
 020505 Faust-Fantasie.
 020506 La Paloma.
 020508 Weisst du, Mutterl, was i
 020554 träumt hab'.
 Tief im Böhmerwald.
 020509 Schlittschuhläufer-Walzer.
 020514 Frauen-Liebe und Leben.
 020510 Soldatenblut, Marsch.
 020511 Schulkadettenmarsch.
 020512 Alt-Berlin, Marsch.
 020513 Waidmannsheil, Marsch.
 020515 Anastasia-Marsch.
 020516 Möllendorf, Parademarsch.
 020517 Unter der Friedensflagge.
 020519 Hoch- und Deutschmeister-
 marsch.
 020518 Loin du bal.
 020527 Schneeflocken-Gavotte.
 020520 Unter dem Sternbanner.
 020521 Mit Pauken und Trompeten.
 020522 Schutzmannsmarsch.
 020546 Marsch aus „Berliner Luft“.
 020523 Pfeiflied aus „Frühlingsluft“.
 020541 Schenk' mir doch ein kleines
 bischen Liebe.

ORCHESTER.

SEIDLER'S ORCHESTER

BERLIN.

- 020524 Carmen-Marsch.
 020531 Estudiantina-Walzer.
 020525 Alarm auf dem Kasernenhofe.
 020543 Aufziehen der Schlosswache.
 020526 La Czarina, Mazurka.
 020534 La Tzingane, Mazurka.
 020528 Sirenenzauber, Walzer.
 020537 Grüss euch Gott, Polka.
 020529 Unter der Kaiserstandarte.
 020555 Kaiser Friedrich-Marsch.
 020530 Barataria-Marsch.
 020559 Honeymoon-Marsch.
 020532 Geisha-Walzer.
 020558 Pankow-Polka.
 020533 Geburtstags-Aufnahme.
 020551 Lasset uns das Leben geniessen.
 020535 Rixdorfer Bauernhochzeit.
 020542 Eine lustige Schlittenfahrt.
 020536 Schatzwalzer aus „Zigeuner-
 baron“.
 020538 Der arme Jonathan, Walzer.
 020539 Unsere Marine, Marsch.
 020540 Unsere Garde, Marsch.
 020544 Die Mühle im Schwarzwald.
 020545 Schnadahüpfeln.
 020547 Ninetta-Walzer.
 020553 Walzer aus „Nakiris Hochzeit“.
 020548 Liebesinsel, Marsch.
 020550 Kinderliedermarsch.
 020549 Küssen ist keine Sünd'.
 020563 Fata morgana, Walzer.

ORCHESTER.

SEIDLER'S ORCHESTER

BERLIN.

- 020557 Hie guet Brandenburg.
 020567 Fehrbelliner Reitermarsch.
 020560 Hipp, hipp, hurrah.
 020564 Parade.
 020561 Kuss-Walzer.
 020566 O, ihr Weiber.
 020562 Berliner Kindermarsch.
 020565 Fliedermarsch.
 020568 Prinz Coburg-Marsch.
 020569 Wien bleibt Wien.
 020573 Bis früh um fünfe, Marsch
 von P. Lincke.
 020574 Gammeljäger-Marsch.
 020575 Dessauer-Marsch.
 020576 An die Gewehre, Marsch.
 020577 Goldfischlied aus „Geisha“.
 020579 Die Post im Walde.
 020578 Mit Gott für Kaiser und Reich.
 020580 Brucker Lager-Marsch.
 020581 Fantaisie Militaire.
 020582 In der Czarda.
 020583 Finsterwalder Sängermarsch.
 020584 Schneidige Truppe, Marsch.
 020585 Mein Traum, Walzer.
 020588 Faust-Walzer.
 020586 Narrhalla-Marsch.
 020611 Mussinan-Marsch.
 020587 Glühwürmchen-Idyll aus
 „Lysistrata“.
 020591 Die Schmiede im Walde.
 020589 Frauenherz, Mazurka,
 020618 Yankee-Girl.
 020590 Menuett-Walzer.
 020615 Mikado-Walzer.
 020593 La Matichiche.
 020594 Marsch aus „Hänsel und Gretel“.

ORCHESTER.

SEIDLER'S ORCHESTER

BERLIN.

- 020596 Marseillaise.
 020627 Ein Sohn des Volkes.
 020597 Andreas Hofer, Marsch.
 020598 Blumenmänner-Marsch.
 020599 Liebster, glaube mir aus „Dame
 von Maxim“, Walzer.
 020601 Die Musik spielt, Walzer.
 O du mein Pusselchen, Rhein-
 länder.
 020600 Der lustige Ehemann, Polka.
 020630 Trallallalied aus „Die Herren
 von Maxim“.
 020602 Die Kirschen in Nachbars Garten
 aus „Zwölf Frauen des Japhet“.
 020603 Donauwellen, Walzer.
 020592 Ueber den Wellen, Walzer.
 020556 Unter dem Siegesbanner.
 020604 Torgauer-Marsch.
 Ein Prosit der Gemütlichkeit,
 020605 Marsch.
 020606 Der lustige Kupferschmied,
 Marsch.
 020607 Weaner Madln.
 020608 Dorfschwalben aus Oesterreich,
 Walzer.
 020609 Heil dir im Siegerkranz.
 020595 Ablösen der Schlosswache.
 020610 An der schönen blauen Donau.
 020622 Lustige Brüder, Walzer.
 020612 Armee-Marsch No. 7.
 020613 Der Coburger Marsch.
 Petersburger Armeemarsch
 020614 No. 113.
 020616 Unter dem Siegesbanner.
 020617 Jahrmarktsrummel, Marsch.
 020625 Wenn die Spatzen schlafen gehn.

ORCHESTER.

SEIDLER'S ORCHESTER

BERLIN.

- 020619 Zapfenstreich.
 020620 Pickel auf der Nas', Rheinländer
 aus „Bis früh um fünf“.
 020621 Nimm mich mit aus „Bis früh
 um fünf“, Polka.
 020552 Pusselchen-Rheinländer.
 020623 Rosen ans dem Süden, Walzer.
 020628 In lauschiger Nacht, Walzer.
 020624 Fussparade aus „Auf ins Me-
 tropol“.
 020626 Kinder, seid gemütlich, Marsch.
 020631 Feuert los, Marsch.
 020632 Rose, Röschen aus „Prinzess
 Rosine“.
 020633 Die Liebe kam vom Märchenland.
 020634 Rosine-Walzer.

RECITATIONEN.

GUSTAV SCHÖNWALD MIT SEIDLER'S ORCHESTER

BERLIN.

- 021000 Im Cirkus.
 021001 Rückkehr des Kaisers von der
 Parade.

MÄNNERSTIMMEN.

EWALD BRÜCKNER, Bariton

BERLIN

- Chin, Chiu, Chinamann aus
 022033 „Geisha“.
 022034 Wie mein Abner! zwanzig Jahr
 aus „Vogelhändler“.
 022035 Seinichtbös' aus „Obersteiger“.
 022036 Ob du mich liebst aus „Na-
 kiris Hochzeit“.
 022037 Klein Jäppy aus „Geisha“.
 022038 Lachied aus „Geisha“.

MÄNNERSTIMMEN.

WILLIAM VON HAXTHAUSEN, Tenor.

BERLIN.

- 022030 Vater, Mutter aus „Undine“.
 022031 Lebe wohl, mein flandrisch
 Mädchen aus „Czar und
 Zimmermann“.
 022039 Ach so fromm aus „Martha“.
 023007 Habanera aus „Carmen“, ge-
 sungen von Adelheid Rubens,
 Sopran, Berlin.
 Trinke, Liebchen aus „Fleder-
 maus“.
 022040 Ja, das alles auf Ehr' aus
 022041 „Zigeunerbaron“.
 Durch die Wälder aus „Frei-
 schütz“.
 022042 Letzte Rose aus „Martha“,
 023006 gesungen von Adelheid Rubens,
 Sopran, Berlin.

STEFAN KOMAROMY, Bariton.

BERLIN.

- 022000 Ihm hat ein goldner Stern
 022004 gestrahlt.
 Stolzenfels am Rhein.
 022001 Deine Augen (von Halle).
 022002 Herzallerliebste, denke mein.
 022003 O, dass ich doch der Räuber wär'.
 022005 Heut' ist ja noch heut'.

ROBERT LEONHARDT, Bariton

BERLIN.

- 022006 Verlor'nes Glück.
 022009 Der Tyroler und sein Kind.
 022007 Hab' ich nur deine Liebe.
 022008 Zwei dunkle Augen
 022010 Am Rhein und beim Wein.
 022011 Vom Rhein der Wein.
 022012 Wohlauf noch getrunken.
 022013 Es geht bei gedämpfter
 Trommel Klang.

MÄNNERSTIMMEN.

CARL NEBE, Bass

BERLIN.

- 022022 Wenn ich einmal der Herr-
gott wär'.
022023 Im tiefen Keller.
Lied an die Flasche aus
022024 „Undine“.
022025 Auch ich war ein Jüngling
aus „Waffenschmied“.
Deutschland, Deutschland über
022026 alles.
022027 O alte Burschenherrlichkeit.
022028 Aus der Jugendzeit.
022029 Das Herz am Rhein.

ANTON SATTLER, Jodler

BERLIN.

- 022014 Lustig ist's Soldatenleben.
022015 Bauerntanz
022016 I bin vom Hochgebirg.
022017 Der Turlhofer.
022018 Luzern bis Weggis
022019 Guck-Augerln.

GUSTAV SCHÖNWALD

BERLIN.

- 022032 Lach-Couplet.
022045 Drehorgelballade.
Kinder, seht bloss den Cy-
022043 linder.
022044 Das Bett.
022046 Grossmutter's Geschichten.
022047 Der Pickel auf der Nas' aus
„Bis früh um fünf“.
022048 Hab'n sie 'ne Ahnung von
Berlin.
022049 Der Taxameter aus „Auf ins
Metropol“.

DAMENSTIMMEN.

ADELHEIT RUBENS, Sopran

BERLIN.

- 023000 Sah ein Knab' ein Röslein stehn.
023001 Am Brunnen vor dem Tore.
Ein Männlein steht im Walde
023002 aus „Hänsel und Gretel“.
023003 Das Wandern ist des Müllers
Lust.
023004 In einem kühlen Grunde.
023005 Hab' ich nur deine Liebe aus
„Boccaccio“.

INSTRUMENTAL-SOLIS.

Xylophon.

ALBERT MÜLLER

BERLIN.

- 026750 Der Specht.
026751 Die Zierliche.
026752 Serenade Espagnole.
026753 Zigeunerliebe.
026754 Kunstreiter-Galopp.
029255 Schwarzwälder Spieluhren
(Tubaphon).

Tubaphon.

ALBERT MÜLLER

BERLIN.

- 029256 Gretchen's Lieblingstanz.
029357 Kätschen-Polka.
029258 Der Carneval von Venedig.
029259 Flora-Polka.



My best Wishes
Hetty King

April 17. th
1969.

17. Shelley Rd.
Worthing
Sussex.

Dear Mr Bayly

I am so sorry I cannot
be with you on the 10th.
of May - I shall be in
Eastbourne getting ready
for the Summer Show.
I am real sorry.

Yours sincerely

Hetty King

